CANADIAN MOVING PICTURE
Digest

RAY LEWIS
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THE FAMILY CIRCLE

IN The Digest issue of July 1st, in the Ray Presents, I gave you an account of the Famous Players Canadian Picnic at which I was a guest. I played around with the thought of From Little Things Great Things Arise, but being crowded for space, as all writers generally are who have ideas which open up a flood of thought, I did not pursue the idea but promised that in another issue of The Digest I would follow through with a presentation of the Thoughts which had crowded in during the induction of the new Famous 25 Year Club Members.

There are in Big Business not only The Big Bosses, who may have been Big Fellows in Finance, or in Ability, when they came into such a business, but some who made a Little Business Big Business, through ability. Some of these became as one with the Big Bosses; in fact, they became the Big Bosses of such enterprise, but there are others who might have secured some stock in such companies, or a substantial increase from wages to salary, but while such as these may have become executives, they still remained employees, and their services may be terminated should the Big Bosses decide that it is in their own interests, or the interests of their companies to make a change.

If such employees have improved their economic security by investments which are profitable, if they have learned to save every dollar for a rainy day eventuality, and have been blessed with good health, coupled with similar blessings for their family, it is likely that such as these will have no misgivings in connection with living as usual, if, as, and when a change is made. But for the majority who have not had the blessings which I have mentioned, nor the ability to save, nor the good judgment for Investment, a change, which leaves them older and wiser men and women, is in the nature of a tragedy.

Not all men and women, who have been born into an Enterprise from its birth, become executives, irrespective of the length of time of their services. This is not the fault of the Enterprise, nor is it the fault of the employee, for not all employees have executive ability, nor the capacity for such development. There is another factor. How many executives can an enterprise have? Factors which may mean Finance, Strategic Moves, a combination of Interests necessary for the growth from Little Business to Big Business, may make it impossible even for an employee with executive ability to get his or her chance for a promotion.

I will exclude for the purpose of this presentation all other Big Business but ours, which is Show Business. Some of our Major Companies, in the United States, have been successful in introducing Pensions, which is certainly a form of Economic Security for executives and employees.

In Canada, some companies give their employees the advantage of Unemployment Insurance Plans, Group Insurance Plans, Sickness and Disability Plans, all of which are good for the employees and for Big Business, but all of these Plans do not cover the Real Necessity.

When an employee has remained with an Enterprise for twenty-five years or more, has watched his company expand and prosper, the employee has given service which should bring its own reward, and this reward should be an inspiration and an incentive to the younger generation of employees.

If it is impossible for Big Business to establish pensions for employees, who have been with such companies for twenty-five years or more, it should be possible for Big Business to establish a Special Fund to take care of such employees, irrespective of the fact that good wages have been paid to them. Wages are paid to employees for services rendered, they are not paid for Loyalty, and the latter quality in an employee is worthy of consideration and of Special Compensation.

Loyalty to Big Business, or in any business, is not bred in the bones of our employees of today; your observation will easily prove such a statement. It may be that Big Business has grown away from its employees, whereas, in the growing pains, the pains were general, and afflicted executives, Big Bosses and employees alike, and these growing pains brought Big Bosses, executives and wage-earners more closely together.

It may be that the new generation of employees are less sentimental and more realistic than the old school; that the new generation looks ahead to see the end of the road, and ask themselves and the Big Bosses, "Where do we go from here?"

It may be that in the creating and the building of an Enterprise, there is more satisfaction than in coming into an Enterprise which is already Big Business. Whatever are the reasons, the fact remains, not only for today, but in our Yesterday, that Loyalty is not measured nor is it weighed in dollars, and, therefore, its productive quality remains unnoticed.

On occasion, Big Business has singled out Loyalty for a Reward and this is certainly the best kind of Boss and Employee's Good Relations, and the best form of Public Relations.

A feeling of Economic Insecurity can change the character of an excellent executive or a lesser employee, it can deteriorate their respective services to a company, it can breed ulcers, more quickly than gluttony and greed in the human body. It can make comparatively young men and women become old.

It is fortunate that Youth believes that its youth is eternal, for if this were not the Grand Illusion in Life, very few Enterprises would ever become Big Business, for no business endeavor

(Continued on Page 9)

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Views and Reviews

JACKIE ROSS

SUNSET BOULEVARD (Paramount) with Gloria Swanson, William Holden, Eric von Stroheim and Nancy Olson.

Those who have been anxiously awaiting the new Charles Brackett-Billie Wilder film (and there are many moviegoers who are very much aware of this team) are due to get their wish. Sunset Boulevard is on its way to release, on the heels of a big promotion campaign which included, among other things, a front page and feature story in Newsweek and a whirlwind of personal appearances by Gloria Swanson.

There is little doubt that the people who have been waiting to see the picture will like what they see. Brackett and Wilder have turned in a brilliant job of writing, producing and direction and, in their familiar roles of starmakers, have given us back Gloria Swanson and reintroduced William Holden to the screen, this time as an actor.

As for the audiences who just "go to the movies" (and may be mislead by the title into thinking the picture is a musical), only the box-office will tell. The story goes that Johnny Belinda kicked around for a year before it was released because of the general opinion that it wouldn't go. Similar pre-release opinions were expressed about The Treasure of Sierra Madre and, of course, about Brackett and Wilder's Lost Weekend, which proved the low-brow enthusiasts to be cockeyed. In fact, it's a good guess that what this team did with a theme like the Lost Weekend, they can do with Sunset Boulevard.

The picture is, in the first place, definitely Adult Entertainment—in caps. It deals with the efforts of a star of the silent days (Gloria Swanson) to make a comeback in a vehicle which she herself has written especially for the occasion —and taken 20 years to do it. By a coincidence, she meets up with William Holden, a Hollywood writer in the dumps who hasn't sold anything for a year and is willing to try anything. She offers him a re-write job on the script, a position which rapidly expands into something not quite so professional. Meanwhile, he has started to work on another script with another girl (Nancy Olsen). The events which lead up to the eventual tragic ending do so with a mathematical precision reminiscent of a Greek tragedy.

Even from such a cursory summary, it must be obvious that this isn't the run-of-the-mill Hollywood plot by any means. But then, neither was the case history of an alcoholic when Lost Weekend was produced. And Sunset Boulevard has been made with all the expertness and artistry of its predecessor.

There are scenes in which the characters are so large and believable that they seem to break out of the screen entirely. Many of these moments are intensified by a superb use of the camera, a choice of angles and an arrangement of lighting which represent film craftsmanship at its finest. Each person who worked on the film is in top form. The Franz Waxman score is a perfect accompaniment to the action. The combined effort screen-play is of such high calibre as to be reprinted in its entirety in the New York Post as the book of the week—the first time this honor has been given a film-script. In fact, the whole picture shines with a sort of dazzling brilliance which is considerably enhanced by Gloria Swanson's performance.

Her role is what is often called "meat" for an actress. Playing the part of an actress who is clearly more than a little of a ham, and given such lines to deliver as "Still wonderful, isn't it? And no dialogue. We didn't need dialogue. We had faces. There just aren't any faces like that any more." — Miss Swanson delivers a large as life character, grand, proud, half-mad but still with a great deal of presence and style. Style is what characterizes the whole film. It has the mood of a certain sector of Hollywood life; it presents characters who might safely be assumed to actually live in that setting; and each acts in a style befitting his station.

Make no mistake, Sunset Boulevard is a picture which will be talked about. And not only for the next few months while it is playing. There's every good reason to think that a few rumblings will be heard next March when Academy Award time rolls around.

TRADE HEADLINES

Cardinal's Rocketship X-M sets all-time record in first week at the Towne Cinema, Toronto, and Orpheum, Sault Ste. Marie, in first 2 Canadian engagements.

●

Father of the Bride closed a 6-week engagement at Radio City Music Hall with a total gross of $850,000.

●

M. Blumenstock, Warner ad-publicity V. P., to chair luncheon honoring trade press publishers, editors and staffers given by Assn. Motion Picture Advertisers.

●

Harry Popkin syndicate offer of $1,000,000 for control of UA too low — company ups ante.

●

Last Balaban and Katz first-run Chicago house switches to double-feature policy.

●

Goldwyn, Korda withdraw lawsuits vs. each other—may make co-production deal for future pictures. Goldwyn also reported negotiating co-production with Rank.

●

Anglo-American quota talks to resume in London, July 18.

●

Joseph Schenck, President and Chairman of the Board, United Artists Theatres resigns—continues as Executive head of productions, 20th-Fox.

●

Henry Ginsberg, Paramount Picture Studio Head, Resigns — Leaves Paramount After ten year association; Y. Frank Freeman continues with Paramount representing president and board of directors at studio and in complete charge of all studio operations.

●

U.S. Prominent Exhibitors Form Cinema Production Inc. — planning production third-dimensional film in Fall.

●

Shoe Shine, Vittorio De Sica's first Academy Award Winner, plays United Amusement Avenue Theatre, Montreal, to Big Business—Held Over second week—Italian and English title version released by SARO.

●

SARO secures Italian English title feature, The Peddler and The Lady, starring Anna Magnani and Fabrizzi, for Canada.

●

Haskell Masters, Canadian Warner Bros. Executive, left for Hollywood to attend special conference sessions of Warner Bros.

MEDIATHÈQUE
Guy-L.-Coté
12 SEP. 2014

RAY PRESENTS

I HAVE not seen Harry Allen for some time at the Child's Chatter table for lunch, but last week I saw him twice, with his good-looking and clever son, Leslie. I liked the way Leslie looked at his father and listened to him, for Harry was expounding on pictures, and I am glad that he has a winner in Rocketship X-M, now playing to excellent business at The Towne, Toronto.

You have to hand it to some of our Pioneers, nothing gets them down, not even bad health, they bounce right back full of the old showmanship spirit, and when they strike a winner, all is forgiven and forgotten, business is good and they are ready to conquer the box-offices of the world. They certainly can teach the young ones how to take it, as well as how to get it.

Jay L's friends will be happy, I know, to learn that he has taken a lease on the Sombrero Playhouse in Phoenix, Arizona. It is an Art Theatre, meaning that such a theatre tries to show the average theatre operator how to make a picture box-office which is not the ordinary kind of picture, or which may be in a foreign language. Did someone say, "Chickens come home to roost?" Certainly Jay L. has had plenty of experience with the Unusual picture, although his distribution experience came the hard way.

TIME MAGAZINE last month had a front page of Darryl F. Zanuck with a crown of film, plus several pages which tell a story of Zanuck, and tell it well. There is a reference in this feature Time article to Zanuck's production of Wilson. The story relates that it was Zanuck's biggest flop and that he lost $2,000,000 on this story which preached against postwar isolationism. This was in 1944.

I remember Zanuck at that time, keyed up to the bursting point, full of the idea that pictures were big enough to handle a big idea, that the public could be educated to accept such pictures. He had made the public think, in pictures such as I Am A Fugitive From A Chain Gang, Public Enemy, Doorway To Hell. In 1943, The Ox-Bow Incident crusaded in picture form against lynching. Earlier he had produced The Grapes Of Wrath, and his confidence and determination in pictures which not only entertained, but started the masses thinking, found expression in such pictures as Gentlemen's Agreement, 1947, The Snake Pit, 1948, and Pinky in 1949.

I CANNOT remember now who was with Zanuck during my interview with him, but Zanuck was becoming mighty excited, and saying what he thought, with emphasis on the fact that he would always say what he thought. The others were being diplomatic, and endeavoring to have him modify his statements, but not Zanuck; he fired ahead, and I had one of the best interviews which I have ever had, when along came Joseph Schenck, which put an end to the fireworks, and then began a series of reminiscences, back to the days when I was one of Loew's feature acts, and Joseph Schenck always found playing-time for me on the Loew's Pictures and Vaudeville circuit.

I do not know who did the Cinema page covering the Darryl Zanuck story for Time, June 12th as there is no credit line which I could find, but whoever wrote it, wrote it well, and did not "pull the punches." If you have missed the June 12th issue of Time, get a copy. The Zanuck story makes informative and interesting reading, and we, in the Industry, will find it as interesting as the many thousands of readers of Time.

One particular paragraph I will quote, because big figures are as interesting to me as they are to Einstein; there is a height and a breadth in millions of dollars, when such millions work, produce, lose or make profits. Zanuck calls dollars "Lousy Bucks." I do not know how they came to be called Bucks, but I can imagine how they came to be called "lousy," for they certainly create an itch to possess them. I know it's corny, but occasionally, I have to have my fling with a play on words, and who played around more frequently with words and sentences than William Shakespeare? Despite some indignant protests which will be levelled at me, some of his playing had a Corny flavor.

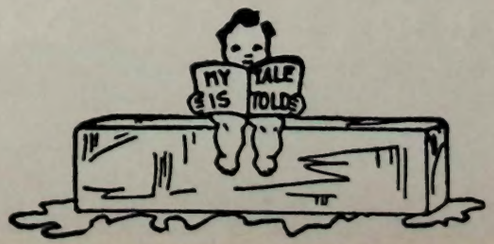
HOWEVER, here is the quote to which I refer: "Since the war, Zanuck's 20th Century-Fox has consistently led the field in the quality of its films, by the verdict of the box office and the critics. Last year the company's 24 pictures, costing a total of $43 million, pulled a gross of $94 million — bigger, Fox executives claim, than that of any other major studio in proportion to the number and cost of the movies made. This year the studio is spending $45 million on 30 movies. As in the past, each of them, from story conferences to cutting room, will be shaped in large measure — for better or worse — by the taste and imagination of Cinemogul Zanuck."

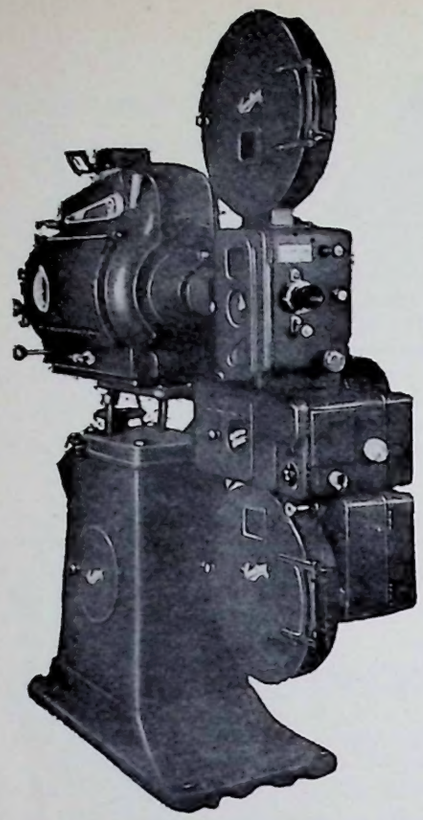
Which reminds me to make a correction in last week's editorial Blue Print For The Future, on page 18, which refers to Barney Balaban's address, under the caption, "More Pictures Necessary." The figures given as $45 million invested by producers in this industry annually is a typographical error; it should be $450 million — just a few million "lousy bucks."

I AM interested in the Paramount-Walter Reade New Jersey price-cutting battle on Samson And Delilah, Cecil B. DeMille's latest big picture with color by Technicolor. It is the New York exhibitors who are protesting since most of them who played Samson And Delilah played it at increased admissions. The Walter Reade exploitation campaign on this picture is alleged to have had crews which distributed coupons generally, the coupons entitling the holder to see Samson And Delilah at any one of the three New Jersey theatres for a 25 cent admission price.

Exhibitors allege that Reade crews distributed the coupons to neighborhood towns, and some state that hand-outs were made in front of their theatres. The coupons read "This coupon and 25 cents will admit you during the engagement of Samson And Delilah to any of the following Walter Reade Theatres: Strand, Red Bank, June 21-24; Strand Long Branch, June 21-24; Strand, Freehold, June 20-22. Use this coupon and 25 cents to prove movies are better than ever at a Walter Reade Theatre."

Since Paramount cannot interfere with admission prices, under the price-fixing regulations, it has to accept the situation, but under the circumstances, it cannot be feeling too happy about it. What about the efficacy of the slogan, "Movies Are Better Than Ever," if exhibitors are obliged to hand out coupons to get the public in for a 25 cent admission price for a picture as big as Samson And Delilah, "It ain't good boys, it ain't good."





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- Dual Amplification for Emergency Purposes is available with all models.

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Toronto and District

BILL PRESS

SOMETHING in the way of a trade showing that bordered on the sensational even for hardened veterans of the Toronto film industry was the presentation of "Sunset Boulevard" in the immediate presence of Gloria Swanson on Tuesday afternoon, the 4th of July.

The function took place at the Eaton Auditorium and the host for the occasion, Gordon Lightstone, Canadian Paramount chief, had sent out what were described as "fancy invitations."

On the previous night the ageless Gloria had been the special attraction for the "Opportunity Knocks" program on the stage of Shea's Theatre where she thrilled the throng that divided its attention between Miss Swanson and the current Paramount picture THE LAWLESS.

* * *

The benefit baseball game this year under the auspices of the Toronto Variety Tent is scheduled to take place in Maple Leaf Stadium on Tuesday night, July 31, with Baltimore opposing the Leafs in an International League fixture.

* * *

The Famous Player's Brant Theatre at Brantford closed its doors on June 30 for a complete transformation job that will take pratically all summer. Manager William J. Burke told the Digest that the theatre will be thoroughly modernized before it reopens in the fall under the new name of Paramount.

The old Brant was acquired by Ernie Moule back in 1915 but was closed for a number of years during the depression while he continued to operate the Capitol in Brantford.

Work was started immediately by the Schultz Construction Co. at Brantford on the reconstruction of the theatre. Bill Burke will remain as manager when the Paramount swings open.

* * *

Thorold, Ont., had a centennial celebration, a feature of which was a big parade at 1.30 o'clock on Saturday. Jack Allen of the Tivoli Theatre beat the gun, however, by switching his afternoon show to 10 o'clock in the morning.

* * *

The Outremont Theatre in Montreal has been re-opened after a short shut-down for the installation of a new air-conditioning system and new opera chairs, along with other improvements.

The Outremont is usually paired with the Snowdon Theatre for program bookings and the Snowdon continued to be operated alone while its sister theatre was getting the works.

An interesting trade visitor in Toronto was Noel Forrest from Way out West, who was making business calls in preparation for the new season. Forrest operates a circuit of nine theatres in three Western Provinces.

* * *

Syd Taube and his family drove in from Los Angeles, his home town since the days when he was secretary of the Ontario Theatres Association. He was busy looking up old friends during a week's stay in Toronto as part of a holiday tour.

* * *

L. Nardello has been granted a permit in Hamilton to erect a 600-seat theatre at Park Row and King Street, not far from the Hamilton Jockey Club in the East End.

* * *

Toronto exhibitors are perturbed over a new form of opposition from an unexpected source in the Jackpot Contest of the Evening Telegram which, the theatremen claim, is keeping the people within earshot of their home telephones from 6.30 to 8.30 p.m. in case a call comes which might mean a cash prize up to $1,000.

Theatre managers believe that thousands in Greater Toronto are following the jigsaw-puzzle stunt in the hope that they can pick up some extra cash. One theatre spokesman commented that the Jack-pot Contest "is as bad a competitor to the boxoffice as bingo games ever were."

* * *

Harold Rankin of the Plaza, Tilbury, and his family have pulled out for an unusual vacation, their destination being Alaska. The Rankins expected to be away for a period of six weeks.

Rankin runs a booking agency in Chatham for different types of entertainment, in addition to operating the theatre.

* * *

An application from St. Catharines interests has come before the Burlington and Suburban Planning Board for the construction of a drive-in theatre on a 20-acre site on Highway No. 25 in Nelson Township near Bronte.

Maxwell Sauder of Hamilton is acting for the applicants who are proposing to establish an open-air theatre with a capacity of 700 cars.

* * *

The Avenue Theatre, on Eglinton Avenue in North Toronto, offered something novel in a double bill with the presentation of two features which had a North American Indian theme. One was The Last of the Mohicans and the second was Drums Along the Mohawk.

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RAY LEWIS
Editor-in-Chief
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Assistant to the Editor

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— Correspondents —
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Harry Green of Consolidated Theatres, Montreal, became the proud father of a baby son last Friday. The baby is called Mark Lindsay Green — weight, 7 lbs. 13 ozs.

* * *

A second drive-in theatre, called the Star Top, has been opened at London, Ont., on a site some five miles from the downtown intersection of the Forest City.

Under its policy in connection with the staging of Sunday midnight shows, the Star Top is conducting a musical concert through the use of recordings which gets under way at 10.30 on Sunday night, the film performance starting after midnight. The refreshment arcade is operated during the pre-performance concert.

* * *

The Vogue Theatre, a 434-seater at 1574 Queen Street East, Toronto, operated by Mrs. S. McGregor, was visited by a $7,500 fire late Saturday night, July 1, which the authorities believe had been started by an arsonist. An investigation was started.

Rank Resigns British Producer Association Presidency

After holding the Presidency of British Film Producers Association for seven continuous years, Mr. J. Arthur Rank retired this week.

He is succeeded by Major Baker, who with Sir Michael Balcon heads Ealing Studios.

In his Presidential address Mr. Rank said: "I feel that it will generally be agreed that this Association has during recent years grown greatly in public esteem and in the influence it exerts on matters of policy affecting the Cinema Industry in the widest meaning of that phrase. I shall continue to take great interest in the activities of the Association and share in its deliberations. I regard its existence as essential to the progress and welfare of film production in this country."

Capital Story

By Bill McLaughlin

JAN DE VAAL, director of Holland's National Film Library, arrived in Ottawa last week and will become attached to the National Film Board as a student of the Canadian government's methods of production and distribution. Arrangements for Mr. de Vaal's visit to Canada were made through the UNESCO, which provides a fellowship to finance the studies of British and foreign film men in the production, administration and distributing methods of the NFB. Already with the Board are Chakravarthi Scrinivansan of Madras and George Sakellaridis of Greece. Students from Denmark, the Philippines, Israel, Australia and India have completed their courses and have returned to their respective countries.

* * *

Those behind the church operating on Sundays at 20th Century's Drive-in Theatre above Britiannia Bay have added motion pictures to the Sunday evening services. Programs include documentaries, comedy cartoons, travelogues, and religious short subjects, when the latter are obtainable.

* * *

A prominent figure in Canadian journalism for more than two decades, Geoffrey Hewelcke died in Ottawa Civic hospital following a heart attack while dining with his wife and two children on the outskirts of the capital.

During the eaerly years of the war Mr. Hewelcke was attached to the National Film Board as a scenario writer and producer and served for a period on the editorial staff of MacLean's Magazine in Toronto.

* * *

Opening night of the newly-established Summer Theatre provided no threat to the box-office of movie houses. The rains came . . . and so did a small group of spectators equipped with raincoats and umbrellas. Terrance Rattigan's French Without Tears . . . but with plenty of moisture from the open sky . . . was staged in the bandshell at Landsdowne Park.

* * *

John Hausler, who told this reporter that he had disposed of his interest in the Westboro Theatre, objects to being called HOUSLER. John was referring to the exclusive Digest item on the Westboro change in ownership and the typesetter's error which appeared in a recent issue.

The former theatre manager and operator promises this corner another exclusive story of his future activities on his return from a visit to Europe early next Fall.

* * *

Chairman and directors of the Motion Picture Theatres Association (Ottawa and district branch) have cancelled luncheon meetings for members during the months of July and August. Next meeting of the association will be held early in September, when a new board will be elected and plans drawn up for the Fall, Winter and Spring activities.

* * *

Despite a poor press following his opening night, manager Jack Gibson of the Glebe (Odeon) Theatre is doing all right with the Italian-made Four Steps in the Clouds. Good critical notices were given In A Lonely Place (Elgin Theatre) and Asphalt Jungle (Regent Theatre) and both pictures are due for an extra week, according to managers Ernie Warren and Henry Marshall. Gord Beavis, manager of the Odeon, is doing excellently with his second week of Comanche Territory and, at the moment, is clearing the boards for an early opening of The Jackie Robinson Story. Baseball yarns are very popular with Ottawa film fans and if Robinson's tale is anything like The Stratton Story the incoming picture will attack large attendances at the big Odeon house.

Gordon Appt. B. C. Advertising Censor

James Gordon of Vancouver has been appointed Censor of Moving Picture advertising by the British Columbia Government. The post has been vacant since Mickey Currey died.

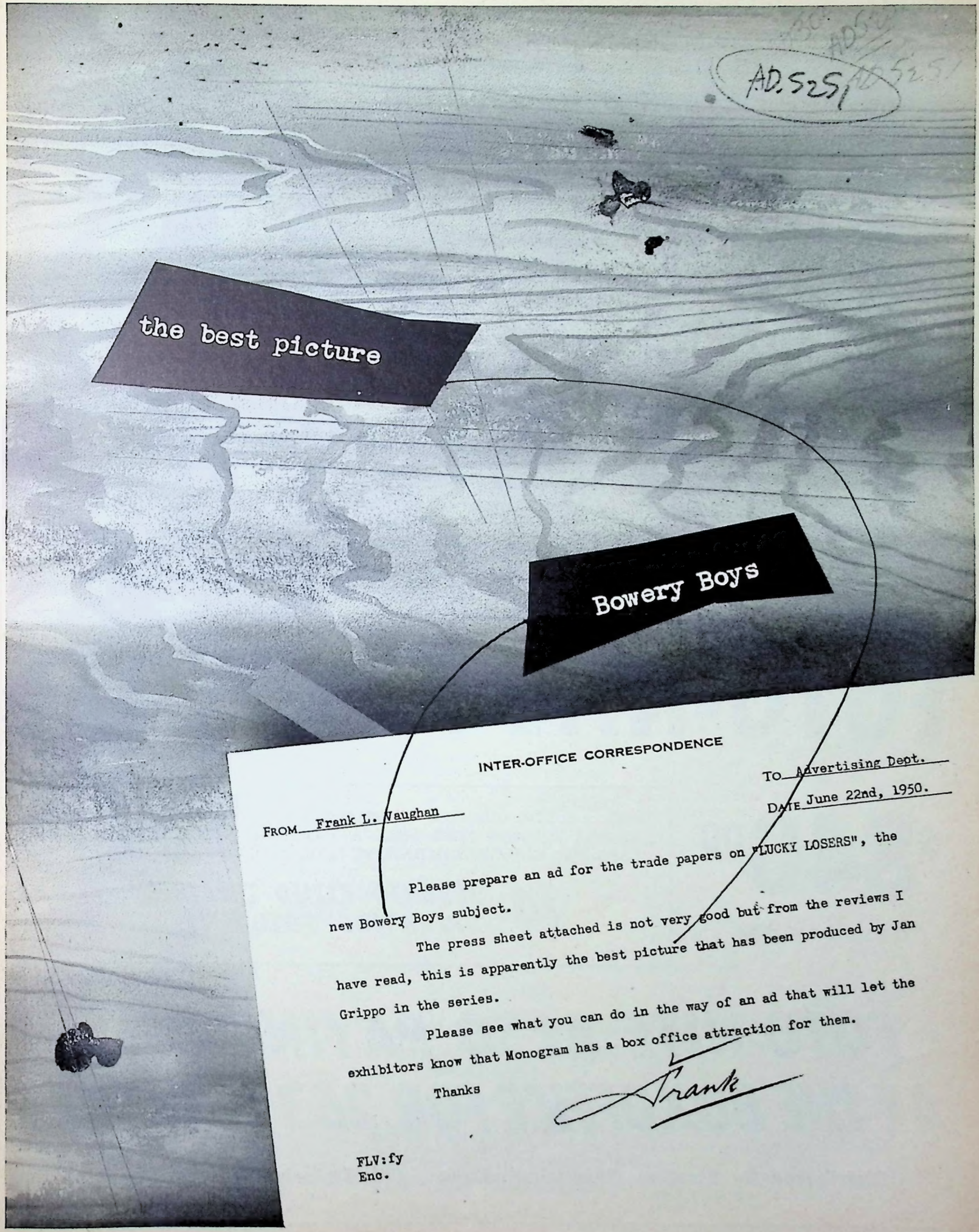
New Union Rules for B. C. Drive Ins

Drive -in theatres present a new problem in working conditions, it appears from a conciliation board report made public by the British Columbia Labor Relations Board. It deals with the Lougheed Drive-in at Burnaby and the B. C. Projectionists Union 348. Lateness of daylight during fast summer time and fogs in the autumn mean that the theatre cannot always operate on the same hours. Harry Phillet, theatre manager, objected to paying projectionists for hours when these conditions prevent operation and was awarded a majority decision of the board. The award is not binding on either party. It is reported that the B.C. government will draw up a code to cover outdoor situations at the next session.

Odeon Sells St. John Property

The property on the South Side of King Square, Saint John, which was purchased by Odeon Theatres has been sold to a local citizen who proposes to set up a filling station on the corner. The Odeon Theatres purchased the Strand Theatre from the F. G. Spencer Co. Ltd. and decided not to build a theatre on the King Square lot.

Immediately after a screening for exhibitors, magazines, press and radio of her latest picture, SUNSET BOULEVARD, the star Miss Gloria Swanson met and chatted with, left to right, Ben Geldsaler, chief booker of Famous Players Theatres, Rube Bolstad, Vice-President of Famous Players, and Morris Stein, general Manager of Famous Players and Gordon Lightstone, Canadian General Manager for Paramount.



INTER-OFFICE CORRESPONDENCE

TO Advertising Dept.

FROM Frank L. Vaughan

DATE June 22nd, 1950.

Please prepare an ad for the trade papers on "LUCKY LOSERS", the new Bowery Boys subject.

The press sheet attached is not very good but from the reviews I have read, this is apparently the best picture that has been produced by Jan Grippo in the series.

Please see what you can do in the way of an ad that will let the exhibitors know that Monogram has a box office attraction for them.

Thanks

Frank

FLV:fy
Enc.

Trans-Canada Showings

Use This Information As Your Guide on Release Dates

TORONTO

DOWNTOWN
Black Hand (MGM) and Father Makes Good (Mono.).

EGLINTON-VICTORIA
I See Ice ,(Astral) and The Show Goes On (Astral) with Gracie Fields.

IMPERIAL
The Gunfighter (20th-Fox) with Gregory Peck.

UPTOWN
Second Week. Winchester '73 (EU) with James Stewart and Shelley Winters.

ODEON-CARLTON
The Blue Lamp (EL) with Jack Warner and Dirk Bogarde.

INTERNATIONAL CINEMA
Odd Man Out (EL) and 100 Men and a Girl (EU).

TOWNE CINEMA
Rocketship X-M (Cardinal).

UNIVERSITY-NORTOWN
Second Week. Night and The City with Richard Widmark and Gene Tierney.

SHEA'S
My Friend Irma Goes West (Para.) with John Lund and Corinne Calvet.

LOEW'S
Second Week. Father of the Bride (MGM) with Spencer Tracy and Joan Bennett.

HYLAND
Third Week. Kind Hearts and Coronets (EL).

SAINT JOHN

PARAMOUNT
Father of the Bride (MGM) with Spencer Tracy and Elizabeth Taylor.

CAPITOL
Kill the Umpire (Col.) with William Bendix.

STRAND
The Big Cat (EL) and Amazing Mr. X (EL).

MONTREAL

CAPITOL
Father Is a Bachelor (Col.) with William Holden and Coleen Gray.

IMPERIAL
Second Week. The Kid from Texas (EU) Technicolor with Audie Murphy and Gale Storm.

LOEW'S
Fourth Week. Father of the Bride (MGM) with Spencer Tracy and Elizabeth Taylor.

ORPHEUM
In the Navy (EU) and Pardon My Sarong (EU).

PALACE
The Skipper Surprised His Wife (MGM) with Robert Walker and Joan Leslie.

AVENUE
Second Week. Shoe Shine (SARO).

SNOWDON-OUTREMONT
Spy Hunt (EU) with Howard Duff and Marta Toren.

PRINCESS
Cargo to Capetown (Col.) with Broderick Crawford and Ellen Drew.

CALGARY

CAPITOL
No Man of Her Own (Para.) with Barbara Stanwyck.

PALACE
Yellow Cab Man (MGM) with Red Skelton.

STRAND
Miss Grant Takes Richmond (Col.) and Riders in the Sky (Col.).

GRAND
The Wizard of Oz (MGM) Technicolor with Judy Garland.

WINNIPEG

CAPITOL
No Sad Songs for Me (Col.) with Margaret Sullavan and Wendell Corey.

GAIETY
Second Week. Hasty Heart (WB) with Richard Todd and Patricia Neal.

LYCEUM
Second Week. Night and the City (20th-Fox) with Richard Widmark and Gene Tierney.

MET
The Eagle and The Hawk (Para.) Technicolor with John Payne and Rhonda Fleming.

ODEON
Comanche Territory (EU) Technicolor with Maureen O'Hara and Macdonald Carey.

GRAND
Impact (UA) and Blondie's Big Deal (Mono.).

VANCOUVER

CAPITOL
Father of the Bride (MGM) with Spencer Tracy and Elizabeth Taylor.

PLAZA-DUNBAR
Curtain Call at Cactus Creek (EU) and The Threat (RKO).

STRAND
The Gunfighter (20th-Fox) with Gregory Peck.

VOGUE
Second Week. Morning Departure (EL) with John Mills.

STUDIO
Major Barbara (Astral) with Rex Harrison and Wendy Hiller.

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Family Circle

(Continued from Page 1)

becomes Big Business without the Boss and his workers giving everything which they have to give to such Enterprise, and dipping into their Reservoir of Energy for the supreme effort of accomplishment.

I am aware that this is no small matter with which I deal, but perhaps, in my search for a clarification of my own thoughts, there may be provided a seed which may bring forth fruit.

There are many ramifications to the question of Pensions, for such a plan does not only involve a desire on the part of an employer to make such a provision for his employees, it requires the aid of many accountants, many auditors, many lawyers, a big bank roll, not required for expansion, or safety operation, the cooperation of various tax-collecting departments of Governments, in order to make such a plan conform to Regulations and to make it workable.

It also takes Loyalty, on the part of Big Bosses and of Employees, but if Loyalty can build a small business into Big Business, it can accomplish or perform a similar miracle for those who have contributed their loyalties in the creation of Big Business.

I have often thought of the endeavor by Public Utilities, by Big Business to establish good Public Relations. What is the difference between the humans employed by Big Business, and those humans who purchase the product or the commodities of Big Business?

Are not the employees of Big Business as much our Public Relations as those outside of the employment of Big Business? For the improvement of Public Relations in Big Business, is it not far easier and much more advantageous to start right on the home front, working from within outward?

If the interest of employees could be directed and influenced as part of the program of Good Public Relations, by conveying to them that the business in which they are employed gives them the economic independence which they have, and will give them Economic Security for their future, would not such employees become for our industry, or any industry in which there are large numbers of employees, the best Ambassadors for Good Public Relations?

Who can talk as well of an Industry as the employee of an Industry, if such talking is directed and thoughts crystallized into words for employees?

Have we not in our own Industry been overlooking the Family Circle in Public Relations? This thought came to me as I listened to John J. Fitzgibbons, at the Famous Players picnic, present a thought which suggested special evening screenings of pictures for employees, who could bring along their families, and who would be given the same form of questionnaire cards as we give to patrons who attend preview showings on pictures, and who are invited to make comments.

Mr. Fitzgibbons is of the opinion that among the large number of Famous Players employees, there are many who have good ideas concerning picture values, advertising, publicity and exploitation which would contribute to the success of exhibition.

It is a constructive idea, it would inject a freshness of viewpoint into the screening of pictures, and would provide more diversified opinion. This may be the nucleus of a Family Circle of Public Relations which could do our entire Industry much good. Certainly the idea is timely, for all of us who are now alive to the idea of Better Showmanship, and a wider and better Good Public Relations.

—THE EDITOR.

Cardinal Contest on Rocketship X-M

Cardinal Films have announced that they will award $100.00 for the best campaign, $75.00 for the second best campaign, and $50.00 for the third best campaign on the motion picture, ROCKET SHIP X-M (EXPEDITION MOON), which picture will be playing all key centres during the months of July and August, in Odeon, Famous Players, Twentieth Century, Premier, National Theatres, Circuit houses, and Independents.

The campaign is open to the Managers of each and every theatre playing the picture, whether first run or subsequent, and it will be awarded for the best campaigns based on advertising and exploitation.

The picture is a natural for exploitation and advertising and this contest should create more interest than that which Cardinal conducted on PAISAN.

Representatives of Odeon Theatres, 20th Century Theatres, Famous Players Canadian Corporation, and Independent Exhibitors, Mr. Hye Bossin of the Canadian Film Weekly, and Ray Lewis of the Digest will act as judges of this contest.

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Construction has started on the new Legion theatre at WHITEWOOD, SASK. House will be 50 by 125 feet and one of the most modern in rural Saskatchewan.

A new theatre is being erected at WINDSOR, NEWFOUNDLAND, by Jim Basha. It will seat about four hundred and will be opened very shortly.

A theatre is being remodelled from an old building at CURLING, NEWFOUNDLAND, by R. Boland.

A. Castley has completed his new theatre at COWICHAN LAKE near Duncan on VANCOUVER ISLAND and will open in August. It's a 300-seater. A partner in the house is C. Whittingham who operates the Youbou theatre in the same zone.

Bird and Toffee opened their new Goldin Theatre at GOLDIN, B.C., near the border of Alberta on June 22. It's the town's first 35 mm. theatre formerly having been serviced by a 16 mm. circuit.

Since construction costs are out of sight there, it is reported that the 1000-seat Paramount Theatre at PORT ALBERNI planned by Famous Players and Harold Warren will not be built, at least not this year. There are now 3 theatres in the district which is on the West coast of Vancouver Island.

North Vancouver across the inlet from Vancouver will have an outdoor theatre shortly which will accommodate 1000 cars. It will be located at CAPILANO and Marine, a mile from West Vancouver. Operator will be J. T. Fullerton, who said he will place the amphitheatre at the disposal of the community for the benefit shows and concerts. Architect is C. B. K. Van Norman of Vancouver who has built several theatres there.

Contract for construction of a $75,000 theatre in WILKIE, SASK., has been let to the W. C. Wells Construction Co. of Saskatoon, with work to start immediately. This was announced by Dave Rothstein of Rothstein Theatres Ltd., owners.

The building is to be 115x40 feet, modern in all respects and with a seating capacity for more than 500 persons. Rest rooms and loges are also planned. The building is to be oil heated. Foreman in charge of construction is Oley Olsen, Prince Albert.

very soon the talk of the industry ...and the nation will be

Broken Arrow

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